



The P R E F A C E.

March the 27th, 1712.

H A V E here furnish'd Y O U T H with such plain, easie, and useful E X A M P L E S in the several H A N D S, as may help to fit them for B U S I N E S S: And as I am certain every Judicious Man will readily allow, That this ought to be the chief Aim in B O O K S of this kind, so I am perswaded, that even *some* of our late Authors, who have made *Owls*, *Apes*, *Monsters*, and *Spig'd Letters*, so great a Part of their C o p y - B o o k s, could not but know, that *Merchants* and *Clerks*, are so far from admitting those *wild Fancies*, and the *Strokes*, they have so plentifully struck through the *Body* of their W R I T I N G, as a Part of P E N M A N S H I P; that they *despise* and *scorn* them: From whence it seems to me, that these Men have acted contrary, even to the little Knowledge they have, in hopes, by *amusing* the Ignorant, to gain the Reputation of *Maisters*: And thus we see what mean Shifts the want of Merit drives Men to. But what makes the *Fraud intolerable*, is to see unwary Youths betray'd into the Imitation of these *Trifles*; and the Authors of them boasting *the Success of their Management*. This occasion'd several Gentlemen, who are Lovers of W R I T I N G, to importune me to do something that might *caution* Youth to beware of such C o p y - B o o k s, as a proper Means to necessitate those Authors, to forbear advancing such *Monsters* for the future, and not to suffer a Second Edition of those that have done too much *Injury* already: I would therefore desire them to *throw out* such Pieces as they themselves know to be *Ridiculous*, and supply their Places with *something Useful*.

S I R,

I F any Thing cou'd move me to think well of my own Judgment, it is the Esteem you seem to have of it, when you request me to tell the Publick if I can allow Pencil'd Knots, and Knotted Figures, any Place in the A R T of W R I T I N G: To which I answer, without Affection of Singularity, or Prejudice to any particular Person, That I am so far from admitting them a part of Penmanship, that I dare affirm that they have very much hindred the Advances that might have been made in it, and have rendered the Professors of the most necessary A R T in the World, almost contemptible; and that I may not be thought too censorious in this, I Challenge all those Authors that have banded them to the Publick, to offer any thing that has the Colour of Reason in their Defence: And I differ so much from those Teachers, that imagine such laborious Productions can hide the Defects of a Piece of bad W R I T I N G, that I think they make it more remarkably Ridiculous: And every Man that has any just Thoughts of Penmanship, knows that a curious Piece of W R I T I N G wants no such Trifles to set it off. Every Letter there is a lively Picture, and every Word makes the Picture speak. Command of Hand may, I'll grant, give an Air of Beauty to such a Piece, if sparingly and judiciously used; but Strokes ill placed, and timorouslly perform'd, like Monsters painfully pencil'd, are rather a Satyr on the Penman, than an Ornament to Writing. I shall say no more on this Subject at present, because I intend, in a little Time, by a short Treatise, to discover who they are that have brought the Art of Writing into Contempt, and by how many ways the Publick has been imposed on: In the mean Time, I desire you to give this Letter, and inclos'd Lines, a Place in your B O O K, and if any Man thinks himself injur'd by either, he may do himself Justice by a Publick Advertisement.

October 9th, 1711.

To Mr. C H A R L E S S N E L L,

These.

To Mr. C H A R L E S S N E L L.

Your Real Friend, and Humble Servant,
J O H N S I N C L A R E.

A C C E P T, my Friend, what *Justice* makes me do,
And your *Obdient Hand* compels me to;
Great V E L D E's Pen Immortalis'd his Name,
And M A T T R O T's stretch'd the blowing Cheeks of Fame;
Bold B A R B E D O R in Freedom did Excell,
But these T H R E E W O R T H I E S are Reviv'd in S N E L L,
And E U R O P E now strikes to the *British Hand*,
For *Faith*, *Neatnes*, *Freedom*, and *Command*;
Yet we're divided, which in S N E L L to boast,
Whether the P E N - M A N, or A C C O M P T A N T, most.

JOHN S I N C L A R E.

A

To

To Mr. Charles Snell, These.

SIR,
Understand that some People believe Me to have recommended Mr. Shelly's BOOK to be the Best yet publish'd; and because such a Misunderstanding does suppose me very unjust to my Self, and the Publick, I think fit to acquaint the World, That I am very far from approving the Essays which that Author has made at the Law Hands, nor have I recommended any thing in that BOOK, but some few Pieces of the Round Hand, and Round Text; and if you think fit to cure this Mistake, by inserting these few Lines in what you are about to publish, you will very much oblige,

Your humble Servant,

Thomas Olyffe

To Mr. Charles Snell, These.

SIR,
I AM inform'd that you have almost finish'd your COPY-BOOK, in which you intend to take Notice of the Imposition put on the Publick by a late Author, who has told those Gentlemen, to whom he dedicates his BOOK, That the Greatest Masters of his Profession have readily allow'd it to be the Best yet publish'd; I therefore take this Opportunity to Request you to publish these few Lines for me, which is, only to let the World know, That there was no more of that BOOK Recommended than Two or Three Pieces of the Round Hand, and Round Text; and also to assure you, That I shall at all times be very willing to join with you in Exposing any Man that shall attempt to introduce a whimsical Humour, for a New Modish Way of Writing. I'm perswaded you cannot use such with more Severity, than what will be approv'd by every honest PENMAN, and particularly,

SIR, Your humble Servant,

To Mr. Henry Overton, These.

Ralph Snow.

October the 20th. 1711.

SIR,
UNDERSTANDING you are about to publish Mr. S N E L L ' s Art of Writing; I therefore, in Justice to so Great a Master, desire to acquaint the Publick, That the Originals of that BOOK were the Best I ever wrought after: And tho' I have, for the most part, kept close to the Proportion of the Letter, yet I think it impossible for any Engraver to Reach that Delicacy and Spirit, that is produced from the Freedom and Boldness of his Hand: In answering this Request, you will very much oblige,

SIR, Your humble Servant,

George Bickham.

December the 24th. 1711.

SIR,
UNDERSTANDING you are about to publish Mr. S N E L L ' s Art of Writing; I therefore, in Justice to so Great a Master, desire to acquaint the Publick, That the Originals of that BOOK were the Best I ever wrought after: And tho' I have, for the most part, kept close to the Proportion of the Letter, yet I think it impossible for any Engraver to Reach that Delicacy and Spirit, that is produced from the Freedom and Boldness of his Hand: In answering this Request, you will very much oblige,

SIR, Your humble Servant,

The P E N.

A POEM by Mr. PETER MOTTEUX.

W HILE Modern Skill the *British* P E N refines,
And Best Adorning, Best deserves our Lines;
The grateful Muse the friendly A R T must praise,
That most diffuses, and preserves her Lays!

That Still-Life of the Q u i l l, whose Strokes revive
What Mem'ry woud, but cannot, keep alive!

Long was the P E N imperfect, forc'd, or wild,
Till Time, the Rules to Freedom reconcil'd.
Like some starch'd Beauty you might *Writing* trace,
Affecting Ornments, yet wanting Grace.
The Scribes crept on, by Compas, and with Rule,
At best like Pedants, regularly dull:
Redoubling Strokes, with Imitation curst,
Off with a Second they impair'd the First,
But now the A R T is perfect and refin'd:
There's only Room for Wonder left behind.
Posterity can labour to be best.
But with a Transcript, and the same at best.

AYRES, S NELL, and *Perlingb*, speak the *Pennman's* Fame,
An A R T is comprehended in a Name:

What speaking Picture can its Praises reach,
Like Ayres emphatic in his silent Speech!
How justly Bold in S NELL's improving H A N D,
The P E N at once joins Freedom with Command!
With softnes strong, with Ornments not vain;
Loose with Proportion, and with Neatnes plain;
Not swell'd, yet full; compleat in ev'ry Part;
And Artful most, when not affecting Art.
O'er Virgin-Paper when the Hand we trace,
How new, how free, how perfect ev'ry Grace!
So smooth, so fine, the nimble Strokes we View,
Like Trips of Fairies o'er the Morning-Dew.
So Winter Starlings, rising in a Cloud,
Shade Subject Plains, and dusk the Airy Road;
In various Figures wind, and as they fly,
Scheme a Wing'd Alphabet along the Sky.
With Ease the P E N, such Wonders can create,
For 'tis Creation, thus at once compleat.

Sure in its Flight, tho' swift as Angels Wings;
The Mind commands; and the bold Figure springs.
While the slow Pencil's discontinu'd Pace,
Repeats the Stroke; but cannot reach the Grace.

Go on Great A R I S T S! till proud Envy bows,
And circling Plumes in Triumph crown your Brows;
Ye tuneful Birds around them sweetly Sing,
Who thus exalt the Product of the Wing.
Ye Muses praise Them, by whose Skill refin'd,
More charm'd we read the Product of the Mind.
Grac'd by their P E N's, your Verse new Value claims,
Like Beauteous Souls set off by noble Frames.
In the World's Nonage, Sence, with tuneful Sound,
Convey'd in Souls, a pleasing Entrance found.
With treble Force, to profit, and delight,
These strike yet deeper, thro' the quicker Sight,
And any Lines prove charming, when they write.

Ye British Youths, our Age's, Hope and Care,
You whom the next may pollish, or impair;
Learn by the P E N those Talents to insure,
That fix ev'n Fortune, and from Want secure.
You with a dash in Time may drain a Mine,
And deal the Fate of Empires in a Line.
For Ease and Wealth, for Honour and Delight,
Your Hand's your Warrant, if you well can write;
Ye springing Fair, whom gentle Minds incline
To all that's curious, innocent, and fine!
With Admiration in your Works are read,
The various Textures of the twining Thread.
Then let the Fingers, whose unrivall'd Skill,
Exalts the Needle, grace the Noble Q u i l l.
An artless Scrawl, the blushing Scribler shames,
All shou'd be Fair that Beauteous Woman frames.
Strive to excell, with Ease the P E N will move;
And pretty Lines add Charms to infant L o v e.

RULES to Inform the LEARNER's Judgment.

i

In all the HANDS there are *Leading Letters*, and others that *depend* on them : The *Leading Letters* should be learned *first*, and then the *rest* of the ALPHABET.

The Round, Round Text, and Small Italian HANDS.

The Engraving and Secretary HANDS.

The *Leading Letters* in these HANDS are *i. o. u. b. y.*
The *rest* of the Letters of the ALPHABET, as they *depend* on these, are as follow.

<i>a</i>	depends upon <i>o</i> and <i>i</i>	<i>p</i>	depends upon <i>y</i> and <i>o</i>
<i>b</i>	upon <i>b</i> and <i>o</i>	<i>q</i>	upon <i>o</i> and <i>y</i>
<i>c</i>	upon <i>o</i>	<i>r</i>	round
<i>d</i>	upon <i>o</i> and <i>b</i>	<i>s</i>	upon <i>o</i>
<i>e</i>	upon <i>o</i>	<i>f</i>	upon <i>b</i> and <i>y</i>
<i>f</i>	upon <i>b</i> and <i>y</i>	<i>g</i>	upon <i>o</i> and <i>o</i> touching
<i>g</i>	upon <i>b</i> and <i>y</i>	<i>h</i>	upon <i>i</i>
<i>h</i>	upon <i>b</i> and <i>u</i>	<i>v</i>	conson' upon <i>o</i>
<i>i</i>	upon <i>b</i>	<i>w</i>	upon <i>u</i> and <i>o</i>
<i>m</i>	upon <i>i</i> and <i>u</i>	<i>x</i>	upon <i>o</i> and <i>o</i> touching
<i>n</i>	upon <i>i</i> and <i>u</i>	<i>z</i>	upon <i>o</i> and <i>o</i> touching

<i>a</i>	depends upon <i>o</i> and <i>i</i>	<i>p</i>	depends upon <i>y</i> and <i>o</i>
<i>b</i>	upon <i>b</i> and <i>o</i>	<i>q</i>	upon <i>o</i> and <i>y</i>
<i>c</i>	upon <i>i</i>	<i>r</i>	round
<i>d</i>	upon <i>o</i>	<i>s</i>	upon <i>o</i>
<i>e</i>	upon <i>o</i>	<i>f</i>	upon <i>b</i> and <i>y</i>
<i>f</i>	upon <i>b</i> and <i>y</i>	<i>g</i>	upon <i>o</i> and <i>y</i>
<i>g</i>	upon <i>b</i>	<i>h</i>	upon <i>b</i>
<i>h</i>	upon <i>b</i>	<i>v</i>	conson' upon <i>o</i>
<i>i</i>	upon <i>b</i>	<i>w</i>	upon <i>u</i> and <i>o</i>
<i>m</i>	upon <i>i</i> and <i>u</i>	<i>x</i>	upon <i>o</i> and <i>y</i>
<i>n</i>	upon <i>i</i> and <i>u</i>	<i>z</i>	upon <i>y</i>

The Proportions and Positions or Slopes of these HANDS are *many*, according to the BUSINESS we are writing, and the Quantity to be brought into any *assigned Place*.
The Width from side to side of an *n*, generally less than its Height.
The Distances of Letters, very near that to be observ'd between side and side of an *n*.
The Distance of Words, something more than between Letter and Letter.
The Distance of Lines, so much as may, at the same time, prevent the Stems of Letters from interfering with one another, and give the best Grace to that size you are writing.
The Strokes that join Letters together, are seen in the *a* and *b*.

The Proportions and Positions of these LETTERS are *many*, according to the BUSINESS to be wrote, and the Quantity to be brought into any *assigned Place*.
The Width from outside to outside of an *n*, the same as, or near, its Height.
The Distance of Letters exactly, or very near, the Distance between Stroke, and Stroke of an *n*.
The Distance of Words, something more than between Letter and Letter.
The Distance of Lines so much, as may not only prevent the Stems of your Letters from falling into one another, but give the best Grace to that Body of Writing.
The Strokes by which these Letters are join'd to one another, are seen in the *a* and *b*.

RULES to Inform the LEARNER's Judgment.

In all the HANDS there are *Leading Letters*, and others that *depend* on them : The *Leading Letters* should be learned *first*, and then the *rest* of the ALPHABET.

The Square or Secretary Text HAND.

The German Text HAND.

The *Leading Letters* in this HAND, are i. u. o. a. h. y.
The *rest* of the ALPHABET, as it *depends* upon these, is as follows.

b depends upon h and a	p depends upon y and a
c upon a	q upon a and y
d upon o	r round upon o and y
e upon a	r upon i and u
f upon h and y	f upon h and
g upon a and y	s upon a
i conson* upon i and y	t upon h
k upon h	v conson* upon a
l upon h	w upon n and a
m upon i and u	x upon a
n upon i and u	z upon y

The Proportions or Sizes of this HAND are many; the Position upright. The Width from outside to outside of an n, the same as, or near, its Height. The Distances of Letters exactly, or very near the Distance of Stroke, and Stroke of an n.

The Distance of Words, something more than between Letter and Letter. The Distance of Lines, so much as may not only keep the Stems of Letters from falling into one another, but also give the best Grace to that Size or Body of Writing you are about.

The Strokes that join these Letters together, are seen in the a and t.

The Proportions or Sizes of this HAND are many; the Position upright. The Width from outside to outside of n, near its Height. The Distances of Letters exactly, or very near the Distance of Stroke, and Stroke of an n.

The Distance of Words, somewhat more than that between Letter and Letter. The Distance of Lines, so much as may not only keep the Stems of Letters from falling foul of one another, but also give the best Grace to that Size or Proportion of Writing you are upon. The Strokes by which Letters in this HAND are join'd together, are seen in the a and f.

R U L E S to Inform the L E A R N E R's Judgment.

iii

In all the H A N D S there are *Leading Letters*, and others that *depend* on them: The *Leading Letters* should be learned *first*, and then those that *depend* on them.

The Court H A N D.

The *Leading Letters* in this H A N D are i. c. e. o. r. u. f. h. The other Letters of the A L P H A B E T, as they *depend* on these, are as follow.

a	depends upon c and u
b	upon h
d	upon o and u
s	upon o and h
g	upon h
k	upon h
l	upon h
m	upon i and u
n	upon i and u
p	upon f and u
q	upon o and h

r	round upon c and h
f	upon f
s	upon o
t	upon c
v	consonant upon h and u
w	upon h and c
x	upon o and h
y	upon o and h
z	upon h
&	upon h and e

The Proportions or Sizes of this H A N D are many; the Position upright.

The Width of n, from *side to side*, *near a thickness* of a *Body-stroke*.

The Differances of Letters, (except those that touch in Joining) *near the Width* of n.

The Distance of Words, something more than those Letters have, that keep between them the *greatest Distance*.

The Distance of Lines, such as may be most Graceful for the Size or Proportion you are writing, and prevent the *Siems* of your Letters from interfering with one another.

The Joinings of Letters, best described by Examples. [See Plate N°. 26.]

The Set Chancery H A N D.

The *Leading Letters* in this H A N D are i. a. c. o. f. s. The rest of the A L P H A B E T, as it depends on these, is as follows.

b	depends upon f and a
d	upon o
e	upon o
g	upon c and f
h	upon f and a
k	upon f
l	upon f
m	upon c
n	upon c
p	upon c
q	upon f and a

r	depends upon c
f	upon o
s	upon f
t	upon c
v	consonant upon a
w	vowel upon c
x	upon c and a
y	upon o
z	upon a
&	upon a and f

The Proportions or Sizes of this H A N D are many; the Position upright.

The Width from *side to side* of n, *near its Height*.

The Differances of Letters (except those that touch in Joining) *near the Width* of n.

The Distance of Words, something more than between Letter and Letter.

The Distance of Lines, so much as may give the best Grace to the Size or Proportion you are Writing, and prevent the *interfering* of the *Stems*.

The Strokes that join the Letters together are seen in the *s* and *c*. Except those which touch in joining.

R U L E S to Inform the L E A R N E R's Judgment.

In all the H A N D S there are *Leading Letters*, and others that *depend* on them: The *Leading Letters* should be learned *first*, and those that *depend* on them afterwards.

The Running Chancery H A N D.

The *Leading Letters* in this H A N D are c. o. u. f. h. w. The other Letters of the A L P H A E T, as they *depend* on these, are as follow.

a	depends upon c
b	upon h
d	upon o
e	upon n
g	upon c and f
s	upon o and f
i	upon u
k	upon h and c
l	upon h
m	upon u
n	upon u
p	upon f and h

The Proportions of this H A N D are many; the Position upright.

The Width of n, nearly the full of a Body-stroke. The Distances of Letters, (except those that touch in Joining) near the Width of n.

The Distance of Words, something more than that of Letters from one another. The Distance of Lines, that which will give the best Grace to the Proportion in which you are writing, and that will be sufficient to preserve the Stems of Letters from falling among one another.

The Joining Strokes are seen in the Letter a.

*** What is here said about the **Law hands** is to Introduce a Beginner; but if he desires to make himself *Compleat* in them, I would Recommend him to Mr. Tho. OLLYFFE, at the *Hand and Pen* in *Fetter-Lane*, who by a long Practice, has attain'd to a thorough Knowledge of them.

The Roman Print H A N D.

The *Leading Letters* in this H A N D are n. o. l. t. y. x. z. The other Letters of the A L P H A E T, as they *depend* on these, are as follow.

a	depends upon n
b	upon l and o
c	upon o
d	upon o and l
e	upon o
f	upon l
g	upon n and y
h	upon l and n
i	upon n
j	upon y
k	depends upon l and x
m	upon n
p	upon y and o
q	upon o and y
r	upon n
s	upon l
t	upon n
u	upon n
v	upon n
w	upon y

The Proportions of this H A N D are many; the Position upright.

The Width of n, near its Height.

The Distances of Letters, near the Width of n. The Distance of Letters, near the Width of n.

The Distance of Words, something more than that of Letters from one another. The Distance of Lines, so much as may appear most Graceful, and keep the Stems of Letters from interfering.

No Strokes to join: The Distances of Letters serving in their stead.

A B C D E F G H I J K L M N O
P Q R S T V U W X Y Z.

RULES to Inform the LEARNER's Judgment.

v

In all the HANDS there are *Leading Letters*, and others that depend on them : The *Leading Letters* should be learned first and then those that depend on them.

The Italick Print HAND.

The *Leading Letters* in this HAND are *i. o. u. b. y.*
The rest of the Letters of the ALPHABET, as they depend on these, are as follow.

<i>a</i>	depends upon <i>o</i> and <i>i</i>	<i>p</i>	depends upon <i>y</i> and <i>o</i>
<i>b</i>	upon <i>h</i> and <i>o</i>	<i>q</i>	upon <i>o</i> and <i>y</i>
<i>c</i>	upon <i>o</i>	<i>r</i>	upon <i>i</i> and <i>u</i>
<i>d</i>	upon <i>o</i> and <i>b</i>	<i>f</i>	upon <i>h</i>
<i>e</i>	upon <i>o</i>	<i>s</i>	upon <i>o</i>
<i>f</i>	upon <i>o</i> and <i>y</i>	<i>t</i>	upon <i>i</i>
<i>g</i>	upon <i>b</i> and <i>y</i>	<i>v</i>	conson ^t upon <i>o</i>
<i>h</i>	upon <i>b</i> and <i>u</i>	<i>g</i>	upon <i>o</i> and <i>p</i>
<i>i</i>	upon <i>b</i> and <i>u</i>	<i>k</i>	upon <i>h</i>
<i>l</i>	upon <i>i</i> and <i>u</i>	<i>l</i>	upon <i>h</i>
<i>m</i>	upon <i>i</i> and <i>u</i>	<i>m</i>	upon <i>i</i> and <i>u</i>
<i>n</i>	upon <i>i</i> and <i>u</i>		

The Proportions and Sizes of this HAND are many ; the Position is *Sloping*.
The Width from side to side of an *n*, always less than its Height.

The Distances of Letters, the same as, or very near that between side and side of an *n*.

The Distance of WORDS, something more than between Letter and Letter.

The Distance of LINES, so much as may, at the same time, prevent the Stems of Letters from interfering with one another, and give the best Grace to that size you are writing.

The Distances of LETTERS, serve instead of Joining Strokes.

The Proportions or Sizes of this HAND are many ; the Position upright.
The Width from side to side of an *n*, less than its Height.
The Distances of Letters, the same as, or very near, that between side and side of an *n*.

The Distance of WORDS, something more than between Letter and Letter.

The Distance of LINES, so much as may, at the same time, prevent the Stems of Letters from interfering with one another, and give the best Grace to that size you are writing.

The Distances of Letters, serve instead of Joining Strokes.

THE RULES that I have here given for the several HANDS, are in that METHOD which the Greatest Masters among us, and in other Countries, have follow'd, and publish'd, being Ease and Applicable in Practice : The EXAMPLES, as any One may see, were not design'd for a Gaudy Show among Knots and *Flourishes*, but to be useful or Instruction by their *Plaimes* and *Number* ; they being near One Hundred Pieces of them, in proper Lengths, for such *Quarto* and *Folio* Books wherein Children generally write at Schools : They are likewise so contriv'd that by Cutting them asunder, they may be laid before the LEARNER, One Piece only at a time, till he is Master of ONE HAND before he begins another, and so prevent those Confus'd Impressions he will be apt to receive by Viewing, and Copying after several differing HANDS at one and the same time, to the endangering his ever afterwards attaining to the writing of any ONE HAND well.

C
CHARLES SNELL.

ADVERTISEMENT.

Mr. Clark having, from a conceited and pert Humour peculiar to himself, form'd in his Imagination, some hope of gaining Credit, by a Contest upon the received my Answer to what he has been able to say thereon, with *undeniable Proofs* of his Insufficiency that way; and besides, well-knowing that his other Ridiculous *Dispute*: I shall therefore in Return (referring still to what has pass'd hitherto) give a short Account of *that*, and other Matters that preceded it, as follows.

Mr. Shelley having publish'd a Book, intituled, *Natural Writing*, with abundance of *unnatural Strokes*, and *Sprig'd Letters*; and Mr. Clark another, which he calls, *The Pen-Man's Diverſion*, a Title proper enough for a Book crowded with *Mongrels*, fit only to be *laugh'd at*, together with *Reflections* they were fond of; I was per- fwaded (in order to clear an Useful Art from such trifling Incumbrances) to put forth a *plain*, but very *useful* Copy-Book, under the Title of *The Art of Writing*, the *said Authors* would join their Forces in One Copy-Book, to vindicate these Advances. Upon this an *Advertisement* was made, wherein was declared, That Design. Thus died *Sprig'd Letters*.

About a Year after this, out comes Mr. Clark's *Writing Improv'd*, and to shew the *usefulness of Mongrels*, by an Evidence of his *Improvement*, He leaves them also. My *Standard Rules* of the *Round-Text-Hand* for *large Inscriptions* appearing next, wherein I shew how that Hand may be perform'd by Rule and Compasses; and to prove it, publishes in a *Postscript* to it, Two Letters Five Fulls to the inward *Width* of (n) mine being the $\frac{1}{4}$ of the *Height*, and his but $\frac{1}{6}$. At last being forced to shuffle from *Width*, to *inward Width*, and from *this* to the *Height* of his Letter, and finding neither will help him out, he is reduced to say, I have *misquoted* him, and added the word *thereabouts*, to his Rule concerning the *Slope*, and appeals for the Truth (as I do with him) to his *Introduction*, wherein was also detected, he drops his pretended *Standard Rules*, calls me *hard Names*, and *flies* for it. Thus went off Clark's *Pretended Standard Rules*.

BOOKS Printed for and Sold by H. Overton,

at the Sign of the White Horse, without Newgate, London.

1. Writing Improved, or Penmanship made Easy, in its Useful and Ornamental Parts: With various Examples of all the Hands, now practis'd in Great-Britain. By John Clark, Writing-Master. Price 5s.

2. The Standard Rules of the Round and Round Text Hands; Mathematically demonstrating how better Alphabets of those Hands may be performed than have ever yet been publish'd in Great-Britain; absolutely necessary to be known by all Writing-Masters, and others, who would gain a perfect Knowledge of those Hands; and very useful for Engravers, Painters, Masons, &c. who may have Occasion to draw large Inscriptions. Invented by Charles Snell, Writing-Master and Accomptant, at the Free Writing-School in Foffer-Lane. Price 2s.

3. An Essay after Mr. Charles Snell's Standard Rules of the Round and Round Text Hands: By G. Bickham, Engraver. Price 1s.

4. The Penman's Treasury Opened; A new Essay for the Improvement of Free Writing-Master; the first publish'd in England; done by Command of Hand. Price 2s. 6d.

5. The Penman's Diverſion; A New Copy-Book: Containing the usual Hands of Great-Britain, after the most Free and Natural Manner for Business. Adorn'd with Variety of Loose and Ease Figures and Flourishes, by Command of Hand. Invented and Performed by John Clark, Writing-Master. Price 2s.

6. The Practical Penman; A New Copy-Book, Containing the usual Hands of Great-Britain; more particularly the Law-Hands; viz. The *Engroſſing*, *Text*, *Secretary*, *Great Court*, *Small Court*, *Common Chancery*, and *Seal Chancery* Hands; And

also, a Small *Specimen* of the *Abbreviations* in *Court-Hand*. By Thomas Oliver, Writing-Master. Price 1s. 6d.

7. England; Pen-man; Or, Cocker's New Copy-Book. Containing all the Curious Hands practis'd in Great-Britain, and our Neighbouring Nations; With admirable Directions peculiar to each Hand. As also the *Breaks of Secretary, Roman and Italian Letters*. With the *Exemplifying Court-Hand*: And an Exact Copy of the *Greek Alphabet*. Written and Engraven by Edward Cocker. Price 2s.

8. The British Pen-Man; A New Round Hand Copy-Book: Being the most useful Hand now Practis'd in Great Britain. By George Johnson, Pen-Man, in London. Price 1s.

9. A new Striking Copy-Book. By George Shelley. Price 1s.

10. A new Book of Alphabets of all the Hand, design'd for the Use of Clergymen. By George Shelley. Price 1s. 6d.

11. A Quarto Book to write in, with a Printed Copy at the Top of each Leaf. Price 1s.

12. Tourb's Recreation; A New Copy-Book. Containing Examples of the *Usual Hands* of Great-Britain; written after the *Newest Mode*; Adorn'd with very Ease and Familiar Command of Hand, according to the Humour of the Age. By Humphry Johnson, Writing-Master. Price 6d.

13. Round Hand Almanack. Price 6d.

14. Round Hand Almanack. Price 6d.

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1269.0

The Art of Writing

BY

George B. C. H. L. W. R. P. Y.

With the Willing-Heart-Scholar, Teacher, Student.

With whom Youth may board.

Printed, sold, and delivered, by Henry Weston at the White Horse without. Singate, London. 1772.

Chloride (HCl)

the *hymnus* and *versus* of the *Mass* and *Communion* of the *Divine Liturgy* and *the Canon* of the *Orthodox Church* in the *Orthodox Church* of America.

Hana, Blümchen, Conce, Detmoldet,
Ene, Fünfzehn, Geyngend, Hünchenset,
Hünchen, Rück, Hünchen, Hünchen,
Hünchen, Conce, Fünfzehn, Geyngend,
Hünchen, Rück, Hünchen, Hünchen,

Since it is certainly the greatest misfortune, and unhappiness of humane nature, to suffer the passion, or to gain the ascendant of our reason, we ought with the greatest exactness to consider what us the predominant passion, & match its first motions, with all the prudence imaginable, in order to subdue it.

I promise to pay to Mr. Theophilus Remond, or order twenty nine pounds ten shillings and six pence on demand, this 30 November 1771.

Anthony Somar.

£29. 10. 06.

Constancy is the product of a resolution seconded in a generous mind, on the principles of morality & Religion, enabling the Virtuous and Magnanimous soul, to remain steady & unshaken in the greatest changes.

Ed. Jan 5th 1711.

If you would attain to an exactness in Writing, effect
not mere invented Forms of Letters, and then not Strokes
through the Bodies of those you use: This will preferre
the ^{regular} ^{Capacity} of your Letters to be adapted to the most exact
way of Joining: This will make your Hand exactness,
and if a Delicacy & spirit appear in your strokes, and
a due regard be had to the Proportion of Letters, Words, and
Lines; your Writing will appear Beautiful.

John Snell.

1 2 3 4 5 6 7 8 9

ce, cl, oo, on, m, un, us, &c.

Les curieux, crient Cléopâtre, sont bien malheureux, j'assure
que nous ne sommes seulement honnêtement que de leurs
supplices malais, mais du bien moins que d'arriver autre
autres. Le secret de tourmenter les ennemis, c'est de faire

Sabbat d'apres l'heure de la messe
auquel il a été bénit, et auquel il a été bénit.

whatever affects, do not allow, myself, and the goods, to be
left hand, and keep a constant care, for, until the sun
is up, do not, except, it is, till, aforesaid, ship, away a star
ship, which, if, by, any, means, you, will, be, made
not, only, suitable, for, passage, if, by, any, means,
and to, a, round, the, country, condition, be, alike, together, after
gaining, in, all, cases, in, the, country, however, to, man,

Anna,

quick,

Conc,

End,

Emme,

Mr. Hill,

In things indifferent it is good to deny ourselves. All that is lawful may not be expedient; it is more safe not to make use (sometimes) of our liberty, than to go to the last link: some but a foot will come too near to danger: May 1711.

litteras tuas. 15 Martii datus reddidit. huius menses, quae
hac hora iter ingrediuntur, quod fāustum est. Signis quām
querit doctrināe scīentiam, ubique adeo Latum preceps.
litteras sicut ab illius hī domino sequitur. Sicut me ad amicos.

Annaa. K. m. d. P. m. d. D. m. d. C. m. e. . S. m. d. H. p.
G. m. d. g. S. m. d. h. . S. m. d. g. . S. m. d. h. . S. m. d. h. . S. m. d. h.
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S. m. d. h. . S. m. d. h.

W. H. H. & Son.

Henry, John.

Lindlo,

Skinner

Minu,

W. J. Elliott

Emilia

St. Paul's
Church

• Sir Rynder &c for account of the money. I have
of Hambleton. I have this day dictated on your record
Concerning the Order of Bengal's Committee; & now
comes to you Order of Bengal's Committee; & now
comes to you Order of Bengal's Committee; & now
comes to you Order of Bengal's Committee; & now

Before them enterest upon any action, consider not only whether it be lawful, but whether it be expedient; that may be lawful in it self, but not at such a time; or for chance not at all to thee; a circumstance either the cause, or rather an action sinful. What is one Mans heart; is another Mans profession; in doing a good action; &c.

Willie,

March 1866

222, 222

Same,

Bill,

Conn.

Dan'l.

Thos.

Debt standing out by persons.

Some, and others of Little, Credit, & Credit, for Stockfish

Acc'dg to the Dolphin, for
the Gerardini for 1 Bank £ 68. 16.
Gio. B. H. H. for Rent 92. 8.
Oland Olandi for Jam 110. 1.

Giac. Pedinielli for Jam 214. 4.
Same, Socharate for Jam 206. 2.

£ 16. 5. 13.
150. 13. 2. 13.
Ag'd to Reduce into £ 120 per Cent, 10. 14.
£ 92. 2. 3.

Same,

Bill,

Conn.

Dan'l.

Thos.

Debt standing out by persons.

Same,

Bill,

Conn.

Dan'l.

Thos.

Mr.

Conn.

Penn.

Que.

R. I.

Conn.

Statement of Mr. Vincent, Notteau,
on Goods on board of his ship London to Arch^d 3
with Compt^r. See sum. Arrive^d. Siz.

1575	—	By J ^r . George, Capt. Emmaus Somar	—
1575	—	By R. Ruth, Capt. Lazarus Memmatt	—
2625	—	By Anne Capt. Nicholas Fine	—
2625	—	By Sister, Capt. Simon Schmidke	—
8400	—	Dr Jan Jan. Tredink at 4 ^d Cent	336
for a Policy		—	—
Arriv ^d on 1/2 P ^r Cent		42	—
		—	—
		43	—
1.379		—	—

Mr.

Penn.

Conn.

Que.

R. I.

Conn.

Conn.

To Mr. Nysbett M^{rs}
in London

June 6: 1711

have with y^r honour of yours of
the 20th instant your Remittance for my account
of 1795 Crowns upon Guimauve. I 1643 Crowns
upon her Hammeau. They are accepted by yo^r Serv^r
as Credited. I have also got acceptance of that for
yo^r Account of 3752 Crowns upon Guimauve
Company. It is time you shall have Credit. I
send you back protest that for Hammeau, I have
of 1347 Crowns upon her Hammeau. That upon my
Account is accepted & shall be delivered to yo^r Bear
er of the second. I have honoured your Dignities by
1500 Crowns by y^r Order of Guimauve. I am

Dr R. Dyer

To Mr. B. Pennet
in London

Monsr^r Bernardin,
Banq^r de Nantes.

De Concessu

Affair le 15. Janvier 1790.

Suivant l'agreement, entre du 11 Courant, l'ay accepté,
L'6000 que Messieurs Jamain & Cie de Lyon m'ont
tire pour maître Compteur, & continuera jusqu'à L'15000.
Je l'ay de même vers L'10000 que Monsieur Juvet,
me doit tirer. L'ay Remis ce jour à Mess^r Huguetan
Sesr^r pour votre compte; 1000 écus à l'1^r. Scelle de Se-
couteau, du 4. Janvier, à 2. mance, l'as. D'aujourd,
que je n'ay pas ancora quai l'obligé vous, en ay débité, de
L'3039 : 09 : 06. J'ay Messieurs Jamain & Cie de Lyon
vers L'6000 pour mon compte, je vous prie d'ajouter
homme, & prendre à l'avenir votre remboursement,

Si vous
me faites l'honneur de me faire plaisir

Mons^r & Mons^r Alommaux
March^r à Paris.

London 5. Sept 1711.

our hands too great a Complement on my Judgment, when
you desire my Advice concerning the Education of your Son,
I must indeed admit it a matter of extraordinary moment, to
give a youth of so capacious a Genius, an advantageous Edu-
cation; But certainly the same prudence & discretion that
accompanies all your other undertakings will not fail to lead
you to make use of the best Masters; & when you have gene-
rally consulted their minds, & their advice can give
then warrant, from

Yours

W. Whiston

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
<p>Dear Sirs,</p> <p>Allow me to assure you that we have been greatly gratified by your kind and considerate letter, and we are very anxious to have the same published in our paper. We have been in communication with the author, and he has agreed to let us publish it. We will do our best to make it a success.</p>	<p>Dear Sirs,</p> <p>We are sorry to inform you that we have been unable to publish the letter you sent us. We have been in communication with the author, and he has agreed to let us publish it. We will do our best to make it a success.</p>	<p>Dear Sirs,</p> <p>We are sorry to inform you that we have been unable to publish the letter you sent us. We have been in communication with the author, and he has agreed to let us publish it. We will do our best to make it a success.</p>	<p>Dear Sirs,</p> <p>We are sorry to inform you that we have been unable to publish the letter you sent us. We have been in communication with the author, and he has agreed to let us publish it. We will do our best to make it a success.</p>	<p>Dear Sirs,</p> <p>We are sorry to inform you that we have been unable to publish the letter you sent us. We have been in communication with the author, and he has agreed to let us publish it. We will do our best to make it a success.</p>	<p>Dear Sirs,</p> <p>We are sorry to inform you that we have been unable to publish the letter you sent us. We have been in communication with the author, and he has agreed to let us publish it. We will do our best to make it a success.</p>	<p>Dear Sirs,</p> <p>We are sorry to inform you that we have been unable to publish the letter you sent us. We have been in communication with the author, and he has agreed to let us publish it. We will do our best to make it a success.</p>	<p>Dear Sirs,</p> <p>We are sorry to inform you that we have been unable to publish the letter you sent us. We have been in communication with the author, and he has agreed to let us publish it. We will do our best to make it a success.</p>	<p>Dear Sirs,</p> <p>We are sorry to inform you that we have been unable to publish the letter you sent us. We have been in communication with the author, and he has agreed to let us publish it. We will do our best to make it a success.</p>	<p>Dear Sirs,</p> <p>We are sorry to inform you that we have been unable to publish the letter you sent us. We have been in communication with the author, and he has agreed to let us publish it. We will do our best to make it a success.</p>

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a	u	o	b	o	h	d	o
h	u	u	m	l	y	y	y
b	h	o	g	h	y	o	o
p	o	y	c	o	q	o	y
v	?	o	h	y	o	n	?

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Have not hard thoughts of Providence; however it goes yet God is good, and all shall work to that intent to thee, be quiet, and let him alone, things are framing for his Glory, he knows best what is y best, why then should we grieve him?

51720736148529102374276180253479123501752745210

litteras tuas multe reddidit tabellarius vester
hinc eter habens Dachstetnum. Francofur
tum misi litteras quas ad te scripsi ante al
ic quatuordecim et septem misi etiam an
te octaduum litteras ad Haldeselnum quas
pono curaret tibi reddendas cum libello sic.

152731405862493701234567890572018452306792.

Frederick H. Hanner.

Sc. M. C. B. Finlay.

Emile Norman

Communis manu operatis, in manu operatis,

Concord Gates.

Mr. Wm. H. Seward
of New York
Collected

I have written & distinguished, & awaiting, which has been unanswered,
by Mr. H. S. Seward, as am Orament to the. Starbuck. Wm. H. Seward
is very tedious, as well as the brevity of your invitation. I take this opportunity
kindly to wish them all, to present rather firm & manly, & simple, "him".
the invesgating, that, & have therefore here convenient, to make the
hand in some measure like your conversation, free, easy, & natural; without
disguise or affectation. How well I have recollect. I must leave to you
discrewing. Indicments, & being worn & broken, & the author is me

Wm. H. Seward
of New York
Collected

Alma, 23 in. C. m. 2. Ind. 8. C. m. 8. S. m. 11. H. 7.
Spring, 23 in. H. 7. R. m. 8. S. m. 11. W. 11. m.
23 in. C. m. 8. S. m. 11. R. m. 11. S. m. 11. 8. 1.
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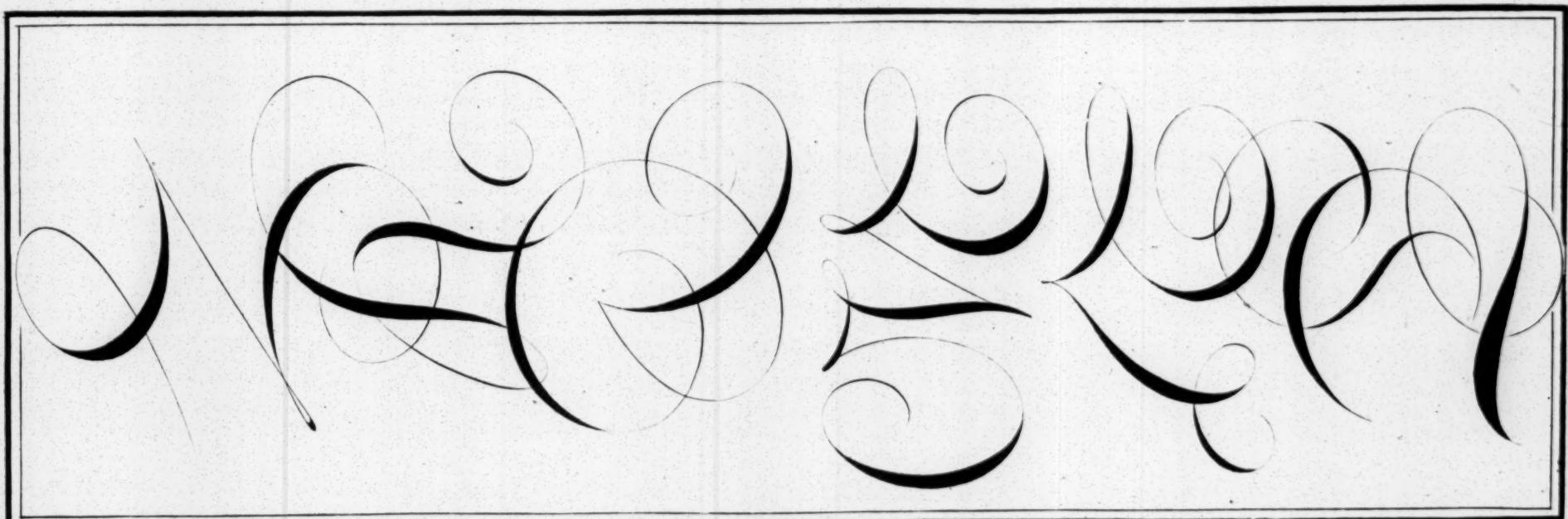
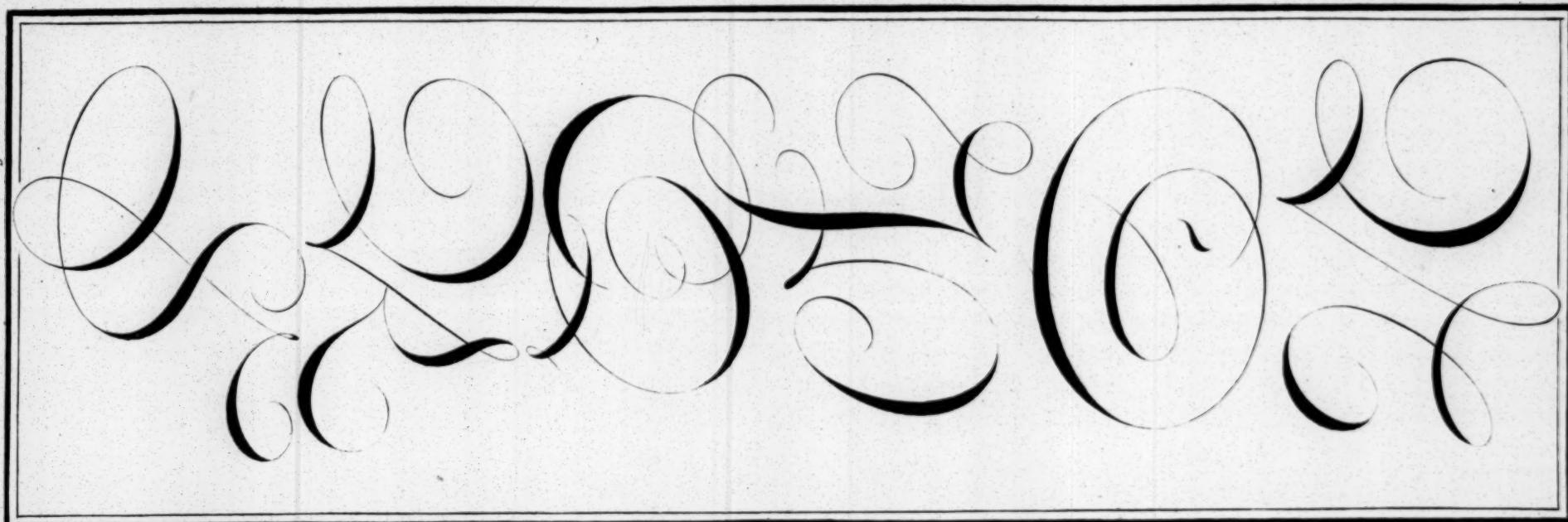
Imperium is the greatest facility; A good Conscience is
a continual present; This is the only way which makes
a happy heart; This makes pleasure sing when the singer
does not feel it; It makes not who amiss, but, innocent.

Prayer is the foundation of virtue; whereas the
Spring is followed, the stream taints; whereas
and whereas the ground water is not good, the
watering can never be clean and lasting.

Extrincae prioreibus mea sufficiunt
Excessum, et Generis quo primum
Excedit: quod præcessat ex hoc
Excedit, ut dominatio afficiatur.

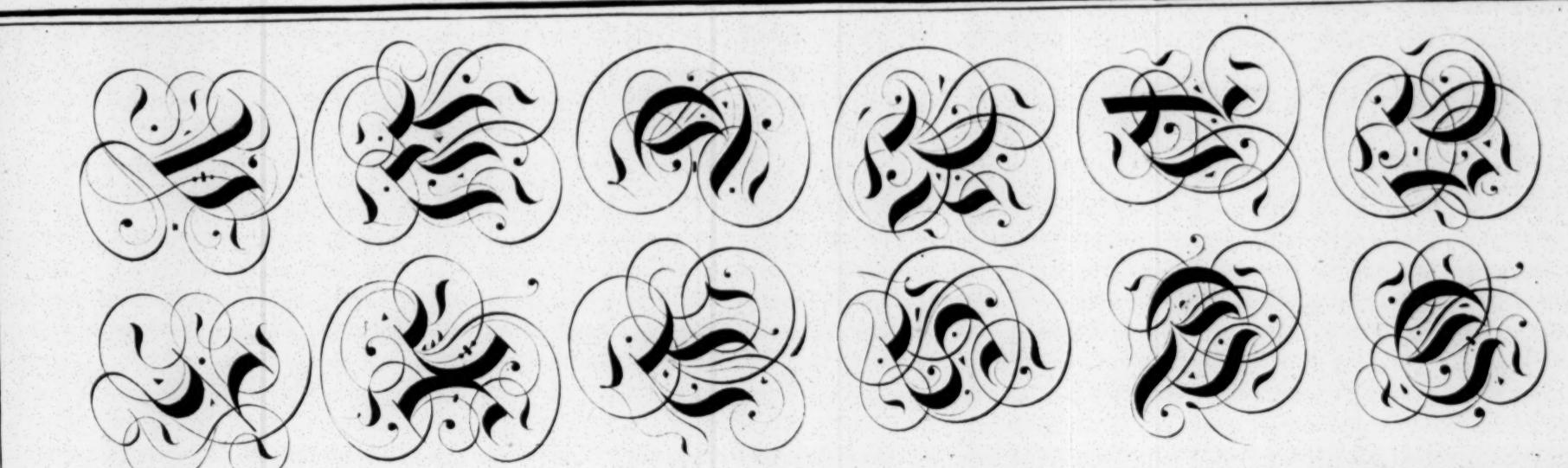
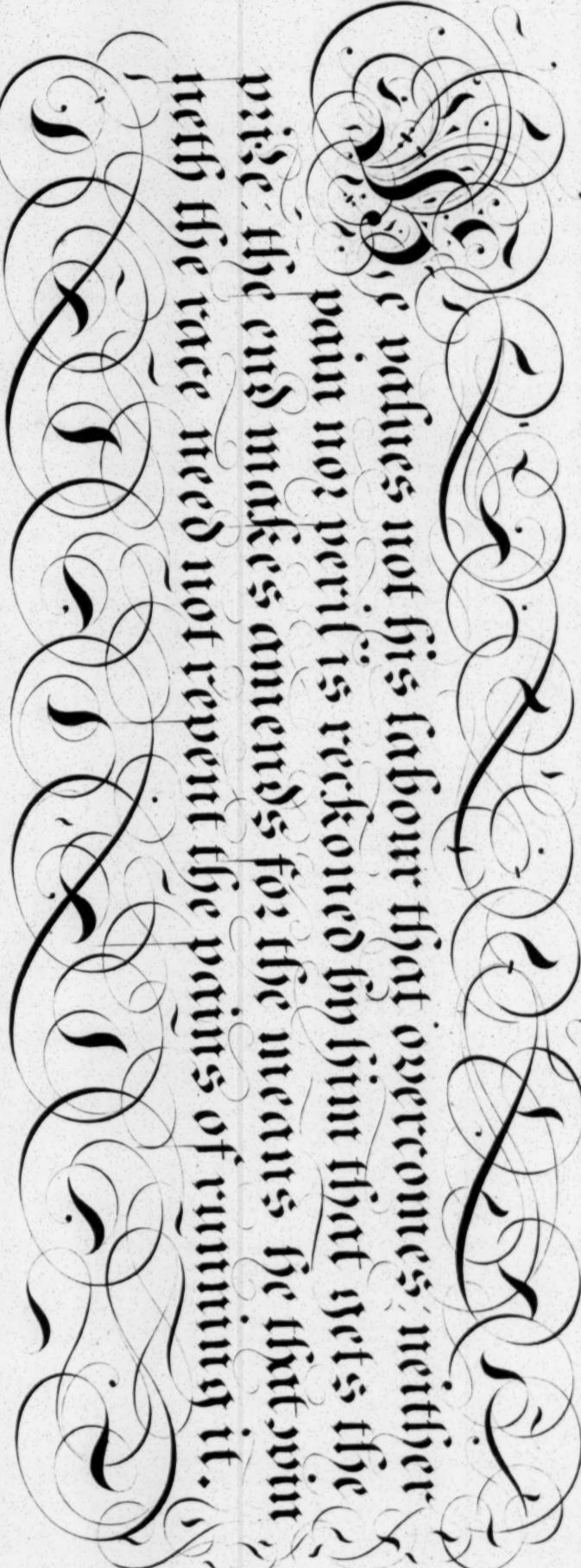
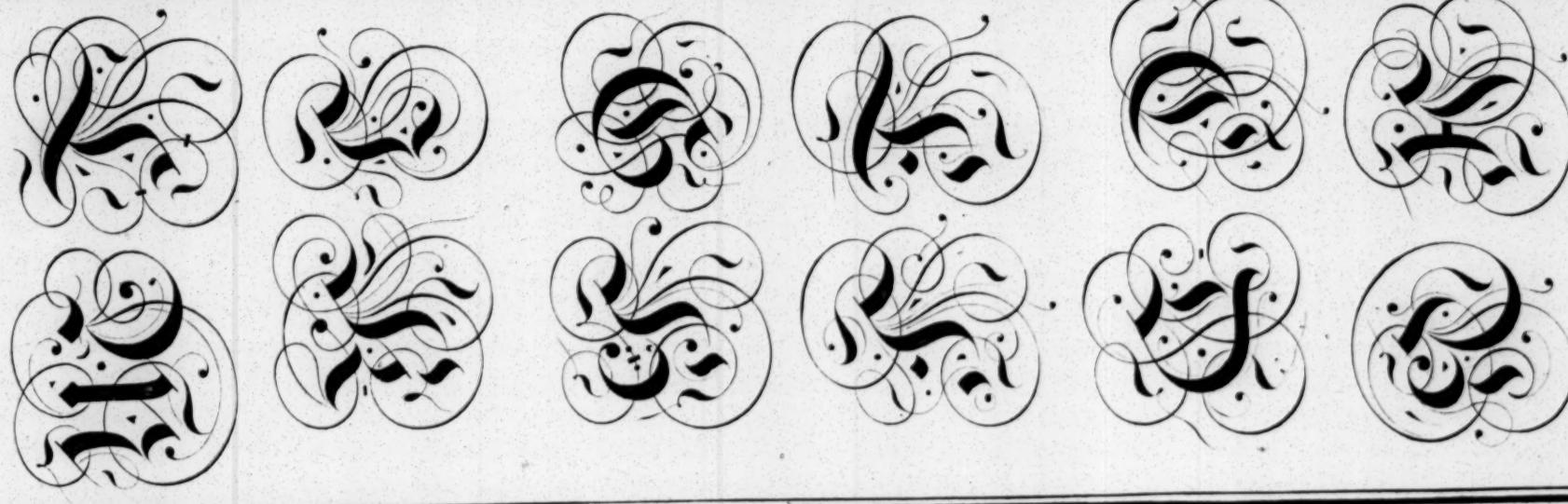
Die ist noch nicht hatt, noch nicht, und sie ist noch nicht
herr geworden, wenn sie in Hoffnung; sie kann nicht, nicht
sagen nicht, wenn sie sich noch nicht hatt, noch nicht, und
noch nicht; sie kann nicht noch nicht hatt, noch nicht, und

Non enim quodammodo subiectum ad nos seruandum
occasione in diffidemus. Quod videlicet et
tempore Regem intercessum qui ad eum
iudeos obsecracione missum est. Cui non
est.



homme vertueux est une aigreasse pour
tame dont on a beau trousser saum à sa saillie et
se ne laisse pas de lester touzours de clame qui
refient toute sa pureté de sa source amiblement
Auch cest chose qui n'assurera pas l'assurance
d'assurance que l'assurance

values not his labour that overcomes neither
pain nor peril is reckoned by him that gets the
prise the end makes amends for the means he that doth
meth the race need not repent the pains of running it.



A a
B b
C c
D d
E e
F f
G g
H h
I i
K k
L l
M m

Laßt doch gij pommere
t der Seele wahrzuse

Promisesthing so yow prejude, howden pre-
jude what yow promise; no word buder like this,
word of an honest man, his consciencis wahrheit.

Let not a small difference in
judgement make a difference
in affection: may not he arte
agree, though he arte differ-

R n
D o
P p
Q q
T t
S s
U u
V v
F f
Z z

The image shows two large, stylized, black, blocky characters from a medieval manuscript, possibly 'E' and 'R', arranged side-by-side. The characters are composed of thick, angular strokes and have a decorative, ornate appearance typical of Gothic script.

ج

A vertical column of five stylized, abstract characters, likely from a constructed or ancient script, rendered in black on a white background. The characters are composed of thick, horizontal strokes and various geometric shapes like circles and diamonds.

志

לְבָבָךְ

Actu 23. 1. Et dicitur ad eum Ihesus Christus in spiritu sancto. Propterea non quod tu es Christus dico tibi sed quod tu es spiritus sanctus qui in te est. Unius ergo spiritus presentes littere nostrae peruenient sed unum spiritum quod nos pro diversis sonis talibus et considerationibus nos ad presentis spiritualiter inveniuntur et transfigurantur nos a spiritu sancto ut ex te sentiamur et in te inveniamur.

6. (Geography, Geopolitik, Geologie, x, xxiii.)

A a
B b
C c
D d
E e
F f
G g
Hh
Ii
Jj
Kk
Ll
Mm

Aa Bb Cc Dd Ee Ff Gg Hh Ii Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Vv Uu Ww Xx Yy Zz.
Aa Bb Cc Dd Ee Ff Gg Hh Ii Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Vv Uu Ww Xx Yy Zz.
Prize exquisite workmanship, & be carefully diligent.

N n
O o
P p
Q q
R r
S s
T t
U u
V v
W w
X x
Y y
Z z, &

With whom   may Board.

